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**VIOLINS.**

THE question "whether a violin can be made nowadays equal in all respects to those of former times made by the great masters of the violin" has been mooted one. Volumes have been written about this subject, and yet it is still as burning a matter as ever. I have written for the past fifty years or more. Many there are who assert with confidence that it cannot be made; a matter of opinion, however, and use" alone make a violin really good. "Varnish" is held by some to be the all important factor, and so on. Thousands of theories have been advanced, *pro* and *con*, many of which are in part true, but the great majority are senseless. In order to candidly discuss this question, which is of the greatest interest to all musicians, I have written this book. It is necessary to get rid of that great bugbear to all candid reasoning and honest judgment—prejudice. I have written this book for the purpose, perchance you happen to tell one of these persons that his violin, a cherished old instrument, is weak in some particular, and he says, "How can I get it made better?" I answer, "By instrument." (It may be he has an old copy of Stradivari made by a good maker) thus making age the excuse for all faults. I have written these persons will not admit what they must know, that the value of a violin does not depend on any one thing, but on many things, and I have tried to show further on. The acknowledged greatest masters of violin making of ancient times were the makers of the sixteenth century. They were worked over a period from about 1550 to 1685. Joseph Guarnerius (Cremona) 1683 to 1745, and Antonio Stradivari 1666 to 1737. The purchase of a genuine old violin made by any of the above famous old makers is a matter of great importance, especially to one of moderate means, as they command enormous prices, and it is but once in a great while that one can get a bargain. There are many "old copies" on the market, some of which are fine instruments, but many have been utterly ruined by the hands of the repairers. I have written into the hands of men who thought to improve them by thinning the wood (the old makers used to use the wood as it came, and did not thin it). The result, instead of improving them, being to render the tone dry, dull and thin, and less powerful. I have written this book to show the value of the wood on the place of that removed, with but little if any success. In speaking of incompetent repairers, I have written of one who has recently placed in the writer's hands, which had just been returned to the owner by an "alleged expert," a violin which had been in the hands of one, but had become unglued slightly on the top, and could have been repaired properly in five minutes. I have written of another who had the back was scraped so thin that two holes showed through. The belly was also scraped very thin. I have written of a third who had the neck and put together and sent home, with a large bill for repairs (?) attached. Of course, the violin was left out, had no tone whatever. It is well to be careful in the choice of a repairer if one has a fine instrument. I have written of a repairer who is called to discuss—whether a violin can be made now, equal in all respects of the genuine old Italians, and I have written of the "What is the best violin?" I answer: A violin, to be perfect, must have as the great essential a powerful yet sweet tone, and be capable of playing all the notes of the four strings, in all the different positions, and

[illegible]

all the violins in turn. The judges, who were placed so they could not in any way see the instruments, were told the number of it as it was played. The judges, according to the results of the power, sweetness and equality of tones, in every one of which points the August Gemindler violin received the highest number of marks. This was the reason why the Gemindler violin might have in favor of old violins was done away with and the instruments stood on their merits only. From such proof as the above, and much more which could be added, and from the testimony of many of the best well known artists, it is safe to conclude that violin making is not a "lost art," and that the Gemindler violin is not only made, but sold out artistically made violins the equal in every respect of the famous Cremonas—*Amr., in the Cleveland Leader.*

THE FIRST NEGRO MINSTRELS.

 IN 1838, "Hey Jim Along, Jim Along Josie," was sung by John Smith, or "Negro Jack," as he was called. Smith was afterwards identified with circus companies, and died a few years ago in Melbourne. He was the originator of the double song and dance business. Coleman, Frank Brower and Dan Emmet did some song and dance work at the Franklin Theatre in New York in 1841. John B. Gough sang some negro songs at the same place of amusement.

In 1842 the first band of minstrels was formed and gave a benefit performance at the Bowery. They then effected a complete organization and opened at the Chatham Theatre. The artists were Frank Brower as bones; Billy Whitlock, banjoist; Dan Emmett, fiddle; and Dick Pelham, tambourine. They appeared between the play and farce at the Park Theatre a few nights and then went to England, but the tour was a failure.

From this crude beginning sprang all the bands of later days. A circus agent, James Dumbleton, caught the idea and organized a band consisting of Gill, Pelham, White, Harrington, Stanwood and others. They were called "The Ethiopian Minstrels," and created a *furor* when they went to England. They were the first to give a first part; that is to appear in full dress as it is done at the present time.

Christy then came to the front and maintained the palm for many years. The Christy minstrels were organized in Buffalo, N. Y., by E. P. Christy, who was a white boy, but his mother was colored. Those real name was Harrington, were members. In 1845-4 they made the rounds of the cities, but wisely located in New York. E. P. Christy made a fortune, but he was a miser, but he was a miser as the world would sweep away his property, and killed himself. George Christy, after making a large amount of money, died in poverty. John Diamond was the one white boy who made a fortune, a jig with a white face. Barnum picked him up, and he made a great deal of money with him. Diamond, however, was a rascal, and was sent to prison for theft, and finally died a criminal. A Negro boy, John Brown, bought a name was the best dancer that ever appeared before the public.

Charles E. White is the oldest living performer who has made burnt cork a specialty. Dan Gardner was a famous "negro" performer and a favorite clown. His daughter married Edwin Adams.

The first man who ever played on the banjo in public was Joe Sweeney, and his banjo was a gourd with four strings. In 1843, there was a show running in Pratt street, Baltimore; admittance, 124 cents; children, half price. Edwin Booth sustained the bone end, John Sleeper Clark banged the tambourine, and Matt O'Brien was the middle-man. He played on the banjo. Clark is now a popular comedian and manager in London, and O'Brien is general superintendent of the Southern Express—*Alta California*.

# Kunkel's Musical Review

KUNKEL BROTHERS, PUBLISHERS.

612 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A.M., LL.B.,

EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

COMPLAINTS have been received at this office that H. O. Dubois, representing himself as agent for Kunkel's Musical Review and *Brainard's Musical World* is "working" Missouri towns along the line of the C. & A. R. R. We have no such agent and no such person has sent us any subscriptions to date. His receipts are so worded that we have no legal hold on him, and all we can do is to brand him as an impostor and warn the public against his schemes, hoping that some of his victims will prosecute him and give him his just deserts.

## CONCERT PROGRAMMES.

WE frequently receive inquiries in reference to proposed musical entertainments, as to which of two or three programmes submitted will be the best. We usually answer such queries as best we may, guided by what knowledge of the surroundings our correspondents' letters afford. But if it be no easy matter to prepare a really good programme with the knowledge of both audience and performers, it is an almost impossible task when that knowledge is wanting. We propose here a few common-sense suggestions upon this topic.

The character of a programme must depend largely, of course, upon the end in view—whether it be to please, to educate, or to astonish. According as one or the other of these purposes is uppermost, the programme will have to be modified. As a rule, the concert programme which combines all these elements will be most successful, since an average concert audience may be said to be made up of those who wish to be entertained, those who desire to be "improved," and those who expect to be startled by some ground and lofty tumbling of a musical sort.

The first thing to be considered in the preparation of a concert programme is the ability of the performers. And here the fact should never be lost sight of that a simple thing well done is better than a difficult one indifferently or badly performed. In the former case, the audience are not only pleased, but, seeing what is attempted accomplished, they naturally give the performers credit for ability to accomplish more; while in the latter, seeing failure in what is undertaken, they will as naturally make that the measure of their judgment, and label "failure" performance. Amateurs are too much inclined to think more than they can do—to put themselves in a position where com-

parison with finished artists is inevitable and inevitably disastrous. When that disposition is manifested, unpleasant as the duty may be, the manager of the entertainment should be gently autocratic, and so arrange his programme that the different participants shall be allotted only such parts as they can render satisfactorily.

In the next place, the degree of musical culture of the probable audience is to be considered, and the best they can appreciate (if within the powers of the performers) should be given them. We do not say the absolute best, for, independently of the difference of opinion which might exist as to what that term would embrace, the best might be so far beyond the comprehension of the listeners as to be to them an unknown language. We have seen professional musicians go into ecstasies over a "fine programme," which was simply stupid. What sense is there in playing to a mixed audience, however intellectual otherwise, a long programme of selections which even professional musicians have had to study and carefully analyze before they could really enjoy them? As a rule, one "learned" or "intellectual" composition is quite enough—it is not unfrequently too much—in an ordinary concert programme. Some will say we are talking treason, but we believe we are simply talking common sense.

Upon the other hand, it is still more important to avoid giving selections below the standard of the audience, as is often done. We have seen on concert programmes numbers which belonged properly to a second-class minstrel show. Such things are, of course, always out of place on programmes that make the least pretension to respectability.

Variety must next be attended to—and here a nice discrimination is needed, not only to select proper numbers, but to arrange them in such order that they shall be mutually helpful. There may sometimes be reasons for bringing in a composition of a contradictory character, but, as a rule, it will be found that glaring contrasts are unpleasant, and that a gradual shading from one style of composition to another will be best.

Finally, the length of the programme must be considered. Musical programmes, especially those of school exhibitions, are usually too long. Surfeit, especially a surfeit of sweet things, is nauseating, and it is better both for performers and audience that the latter should feel like lingering for another selection than that they should impatiently consult their watches and reckon the probable length of the remaining numbers half an hour or more before the close of the entertainment, which then becomes a bore.

## CHURCH MUSIC.

AN able clergyman, reading an essay upon the subject of Church Music, not long since, before a large meeting of his fellows, makes the following points:

Worship, including singing, in order to be acceptable to God, must be sincere. The singing of hymns to simple tunes, especially by the whole congregation, fosters the sincerity of the singers, and, therefore, should be encouraged; and it is then right that persons not known to be sincere should, by the church authorities, be allowed and encouraged to sing "Grace at any moment" may be kindled in those who, while singing, under the emotions which invite sincerity, has come to Christ.

It is wrong for the church authorities to arrange for solo singing, but the soloist becomes a leader in worship, somewhat like the pastor in the pulpit, and the church has no right to advance any man to that position, unless it can give a reasonable assurance that a simple Christian sincerely and earnestly desires to advance his religious and artistic ability, rather than because of their zeal, a wrong is committed, even though the results

should be good, and intended to be good both by themselves and by those who hear.

Furthermore, "When, in the nature of the case, the singer must be self-conscious and artistic, it does not at all make it more sincere if he is inspired by a professed or even by a sincere Christian. Christians, no more than ordinary men, can be abstracted or self-conscious at any moment."

Sincerity is not to be looked for under certain conditions, prominent among which may be mentioned. "When the performer is not to be distributed into parts to four singers. The singer in a quartette is a vice. Five persons have agreed what they will sing; five persons must sing; the engagement, or there is a notable flaw in the performance; even the singer who is unsolistic about his own part, is still a solistic utterance of the text. The performance by a quartette is the most artificial and strained form of utterance known on earth, as different from the simple devout utterance of a singer in a congregation as walking a rope is from walking a road. Such singing, indeed, admits an abundance of artificial expression, but it simply precludes personal emotion."

Finally, according to the learned essayist, "Of this form of church action there is no precedent, particularly in all the inspired history of God's religion and worship. The true 'Service of Song,' from which the modern performance of mere art assumed to name itself, was rendered only by chosen men and women, of a chosen and consecrated tribe, within God's church. The chosen stranger to God's religion should of himself furnish a form and foundation, before which God's people sit so dumb, has been a thing simply imagined and undreamed of among intelligent and spiritual worshippers until these modern days."

The essayist, although it provoked some opposition, seems to have been generally approved by the ministers present.

While it doubtless contains much that is true and commendable, it seems to us that it also has much of inconsistency and inaccuracy. The importance of the subject, from a musical standpoint, not any desire to cross swords upon religious questions, nor any one, leads us here to briefly review some of the principal points made by the essayist.

In the first place, it is evidently inconsistent to establish one rule of action in the choir and another in the pews. If sincerity is to determine who shall sing in the choir, sincerity must determine who shall sing in the pews. But the essayist would have all persons not "known to be sincere" encouraged to sing in the congregation, but forbidden to do so in the choir. Either the test is not a proper one, or the reverend doctor does not apply it properly. He is too radical, or not radical enough. We make bold to suggest, in this connection, that if the worship of song should be sincere, that of prayer should be even more so. Does the doctor hold that no one should pray until and unless he has become a practicing Christian? Upon that principle, is he not doing wrong when he teaches his children to say the Lord's Prayer and requires them to repeat it, without having first ascertained their sincerity in so doing?

In the next place, to say that a solo singer occupies a position of leadership in worship, in the same sense as a minister does, is a manifest fallacy. The minister, in teaching or praying, pretends to be speaking his own thoughts, and he chooses not only his matter, but also his manner. The singer, upon the contrary, is hardly a free moral agent in his singing; he is a mere reader of a selection previously made for him, and a reader bound, not only by the words, but even by the intonation, accents, and chosen for him by the congregation, to sing in a certain style and as a poet. Would the reading of the Scriptures, properly and reverently, either in public or in private, by one who was not a practicing Christian, be sacrilegious? If not, why should the singing of Scripture or of Scriptural sentiment be such?

In his conclusion, the essayist seems to have assumed that certain sorts or styles of music are more sincere than others. This seems to us a strange idea. Sincerity can only be predicated of the actions, thoughts and feelings of intelligent, moral beings. Sincerity can no more reside



in a piece of music than in a piece of wood. If it be said that here we have made the gentleman say more than he intended, we will reply that he, at any rate, implies very intelligently that those sorts of styles of music are much better adapted than others to express the sincerity of the worshiper. This statement is not less absurd than the former. What is sincerity? A certain psychical relation (that of truthfulness) existing between the sentiment of a moral being and the outward expression of it. Now, the wildest musical mania, those who would pretend to describe an elephant by musical strains, have never claimed that music could express psychical or metaphysical relations. Music, as an art, is principally concerned with the expression of emotions; hence, when it is wedded to words, it may be appropriate or inappropriate to the sentiment which those words express, and that is all. There can be no inherent sincerity, nor any inherent power of expressing sincerity, in the homeliest of backwoods tunes any more than in the grandest inspirations of musical genius.

As to quartet singing, we fail to see why four-part music distributed to four singers is strained and unnatural, while four-part music distributed to four hundred singers is natural and commendable. There may, however, be theological reasons for it with which we are unacquainted, and, therefore, are incompetent to discuss.

As the risk of going outside of our prescribed limits, we would respectfully suggest to the learned diode that the illustration with which he attempts to prove, or, at least, to point his assertion that there is no precedent in all the inspired history of God's religion of this form of church action, namely, that "The service of song was rendered only by chosen men and women of a chosen and consecrated tribe within God's church," is an unfortunate one for his position. We will not say anything here of "the tribes in God's church," nor discuss the question whether or not the Jewish nation and "God's church" therein were co-extensive; but we do say very boldly that if the sincerity the essayist wishes in the modern church singer is only the sincerity which was required of the Levite—a presumption of belief arising from birth, and nothing more—there is no need of making so much fuss about it, for he will find that the vast majority of those who compose those abominable quartettes "fill the bill" perfectly.

It would be understood as underrating the importance of sincerity in worship, nor even as saying that, other things being equal, it is not much better that the members of the choir of a Christian church should be sincere, devout members, not only of some Christian church, but of the denomination and even of the individual church for which they sing. This we not only concede, but, for many reasons, insist upon; although, as we have said, we do not think that the desirableness of that state of things should be considered as making any other conditions not only undesirable, but morally wrong and sacrilegious.

As to the character of the music which churches should use, our position is substantially this:

Music can be used in public religious services only for two objects: either to convey to the assemblage thoughts and feelings more vividly than they could be conveyed by words alone, or to enable the congregation to express their own thoughts and feelings more forcibly than they could otherwise. In other words, music is a language which, in order to subserve its proper ends, must be understood by the mass of the audience. Whenever, therefore, the music used in a church is of such a character that it cannot be so understood, it is no doubt that a mistake has been made, and that music has really been diverted from its proper function in the church service. If Joseph Cook were to deliver one of his lectures on biology to an average backwoods

congregation, able and instructive as it might be intrinsically, it would mean nothing to his hearers, simply because they could not understand it. Upon the other hand, it is none the less true that the incorrect speech, the assumed wisdom, the odd and startling interpretations of difficult Bible texts of the average backwoods preacher would be a bore, if they were not a farce, for the cultured audience who would hang breathlessly upon the lips of a close, logical reasoner. As we have said, then, in this respect, music differs in nowise from speech. That which can be understood by the uncultured is that which should be used by and for them; using always, of course, the best which they can understand; while, for the musically cultured, a higher order of music would necessarily be employed. Now, we believe that, in many cases, choirs as well as preachers overshoot the mental level of their audiences. Indeed, judging by the remarks of the essayist we have been speaking of, we should say that choirs sometimes overshoot not only the pews but also the pulpit. In that case, they doubtless should lower their aim a little, nevertheless, forthwith, they shoot for the noise and not for the effect.

As to congregational singing, far from being opposed to it, we think it is altogether too much neglected; for worship, although it may be rendered collectively, cannot be a collective affair. It is, in its nature, necessarily individual. Now, the only active part which the individuals of an audience can take in the public worship of most Protestant churches is in the singing. This point, which at present we can only suggest, forms, we think, the real basis of the desirableness and effectiveness of congregational singing. But congregational and choir music have their proper functions, and in which they are not antagonistic, but rather co-operative and interdependent forces.

#### THE VOICE.

THE voice, said the late Dr. Dio Lewis, is not, like the stature, determined for us; and while such human voice has distinctive character which we recognize in an old friend after his features have outgrown our recollection, it is so susceptible of improvement that we may say no function more quickly responds to the touch of the teacher. A teacher of elocution can make large contributions to the equipment of his pupil. But no special training has had so many incompetent professors. Thus far, as usual with new professions, theories have come to plague the teacher. To illustrate this evil, some teachers of elocution have taken a notion away from the old voice-training to a curious theory about the diaphragm. Prof. Guilmette, in his otherwise excellent work, tells us in a paragraph which he prints in capital letters, obviously because he regards it as the pivot of his system, that "The diaphragm is the great muscle of voice; that the culture of the diaphragm is to cultivate the voice." This nonsense runs through the whole work. The fact is, the diaphragm is a muscle; it never does do anything. Under no circumstances can it act while we are making voice. I told Prof. Guilmette, the last time I met him, that I would give him \$1,000 if he would even speak his own name while his diaphragm was in action, and that we would submit the question to any well-known physiologist.

The diaphragm is in the form of an arch with its swell upward, and as muscles have but one mode of contraction—when the diaphragm contracts, it shortens itself, it draws the upward projecting fullness of the arch downward, and the air pushed in to the lungs, the lungs are forced out. The diaphragm ceases to act, then the abdominal muscular walls contract, force the diaphragm up, and expel the air from the lungs. There is no mystery about it. If you simply stand erect you cannot help expelling the air from your lungs constantly, and you produce your voice in a natural perfect way. The tone itself is always a product of the throat. It sounds queer to hear people talk of the voice being produced in the chest, but it means that a certain tone is produced in the chest. No tone is produced below the throat. What the chest does in the production of clear tones is to come under the head of key. When the key is

lowered and considerable force is employed, the result known as chest-tone is produced; but every particle of the tone is produced in the throat, though various contrivances above the vocal chords are used to modify the tone. This is the only mechanism in man which can produce tone.

You should generally speak deliberately and on a low key. In this way you may secure variety and flexibility which are so effective in elocution. If your ordinary tone is on a high key, your delivery will be monotonous and tiring. If you speak deliberately and on a rather low key, you and your hearers will be able to grasp the thousand and one modulations of voice which with a low key are so easy, and rich constitute so common a feature in effective oratory.

Let me lay down a few rules of elocution. These rules are not the result of experience as a teacher or pupil of elocution, but of observation and long familiarity with the anatomy and physiology of the vocal apparatus.

Rule 1. Stand erect. Rule 2. Use a low key. Rule 3. Speak deliberately. Rule 4. Articulate distinctly. These four rules would hardly fill a volume, but they are the essential elements of elocution.

#### BALLAD SINGING.

THE art of ballad singing is too generally considered a trivial accomplishment that makes no demand on the intellectual faculties of the performer, whereas it really is most exacting in its requirements. The artistic interpretation of a ballad certainly may not be dependent on power, flexibility, force or compass of voice, but it involves perfect enunciation, intelligent phrasing, refined expression, and a cultivated taste on the part of the exponent. A certain amount of dramatic instinct, a sympathetic voice, and a ready appreciation of the sentiment of the words are also necessary, in order to convey to the mind of the hearer the conception of the composer. The simplicity of construction is in itself, also, a stumbling block to many, who find a false affectation in any declamatory ability or the employment of outside artifices, in order to produce effect. In fact, the proper rendering of a ballad affords an excellent opportunity for the exercise of the declamatory ability or the employment of outside artifices, in order to produce effect. In fact, the proper rendering of a ballad affords an excellent opportunity for the exercise of the declamatory ability or the employment of outside artifices, in order to produce effect.

In cases where the character of the words appeals strongly to the feelings, any singer of ordinary intelligence will intuitively be influenced thereby; and his task is thus half accomplished, if the music to which the verses are wedded be not absolutely emotionless. But, as not infrequently happens, if the words are trivial and mawkish in sentiment, or the music be at variance with the spirit of the verses, the skill of the singer is most severely tested. Yet many great artists have proved that under these circumstances it is possible to touch the heart and win the admiration of even the most fastidious. The secret lies in rare gifts, thereby investing commonplace ideas with attributes that render them actually acceptable. The fact that the ballad appears more directly to the individuality of a singer than in any other words, they seem to awaken a responsive feeling—rendering the ballad songs which are always selected, they are given with a spontaneous and sympathetic appreciation that enables the singer to succeed with them.

This matter of selection is one, however, that needs the exercise of circumspection, as general appropriateness must be carefully considered in the matter of choice. To select a ballad to bring it within the compass of a voice for which it was never intended by the composer, is to be defeated.

This fault is not confined solely to ballad singers. Its instance, how often do soprano vocalists attempt Gounod's "Chœur de cloches," or contraltos "My Queen," and other equally unsuitable songs, regardless of the prolific *repertoire* of those specially designed for their voices. To revert once more to the claims of the ballad, it may be truly said that they are by no means beneath the notice of the musician of taste and skill, and that the ballad interpretation involves a preparatory process that cannot be otherwise than valuable to every vocalist. The exercise of the ballad singer is not intended to stimulate the growth of a pure taste and artistic sensibility, while tending to check the exercise of the same in the vocal requirements. Of course there are ballads and ballads, and, unfortunately, a very large number are unworthy of notice. But the number of really meritorious compositions is amply sufficient to satisfy the requirements of those who are capable of appreciating them.

### THE "MOONLIGHT" SONATA.

F all Beethoven's masterpieces, there is probably none that is more frequently played or more generally enjoyed than his *Violin Concerto*, or Sonata in C sharp minor (No. 2 of op. 37) to which the absurd name of "Moonlight" has been given in England and Germany, because, says Grove, a certain critic claimed that its *Trio* suggested to him a boat ride by moonlight. The *Andante* of Beethoven's *Violin Concerto* is a particularly serene or state of feelings in mind when he wrote this work, he has left us without any doubt. It is a reflection of his dedication to the young Countess Julia Guicciardi. Marx calls attention to the friend Beethoven, speaks of "A lovely, charming melody, who loves me and whom I love," adding, "Since I have never loved anyone, how happy I am, and, for the first time, I feel that marriage could make me happy."

But, alas! she did not marry him. The best he could do was to marry just now," etc. Marx continues: "He had understood the truth; she said, and he could never say, 'I will be true to her.' In his letter to Wegeler he had dreamed in many a happy hour, of loving and loving her. He was faithful heart, a secret flame in the light-destroying glow of his unappreciated desire. The life of his life of his life shall find a spiritual, not a physical, accomplishment. This, Beethoven says himself, was his life. His life of his life in this sonata, whose original edition was dedicated to *Madam Giulietta Guicciardi*. His life of his life lasted two or three years. Now came the presentment that the dream would be a reality. He was a man of those tones the parting is present to the mind of the lover, even before it

[illegible][illegible]

forth, sinks back into the plaint and dies in the depths which echo the farewell with a voice as from the grave.

That was the song of resignation. The separation follows: 'Oh, think of me—I think of thee Farewell, farewell!' (this is the second part, called *Allegretto*) quickly broken off and weeping on to the end—forever. What a picture of past, soul-entrancing moments; what shadows of a dark future hover over the soul of the abdicator in the *Trio*—Who shall explain?

And now he must live on, he storms hither and thither, and rages and complains—and all the blood, all the thunders of Fate shall not bow the head of the anointed. This is what the C sharp minor sonata says to those who understand its language."

Ernst von Ertlerlein (*Beethoven's Clavier-Sonaten*) adopts, in the main, Marx' views of this sonata as to everything but the *Trio*. Concerning this, he says: "This (Marx's explanation) is doubtless an ingenious interpretation of this part of the sonata

known as the "Moonlight Sonata," and the story, a year or so ago, went the rounds of the musical press of this country (this paper excepted). It may be that the tale is true, but I doubt it. I doubt the tales of the critics concerning this composition, like that of the novelist, are "fairy stories," and would make old Beethoven smile (or perhaps rage, or perhaps weep) if he were to read of them. Most probably, he wrote this sonata because he wanted to write a sonata. He was then in the prime of his powers, and he was not, as his last love, though perhaps the dearest, had felt—and thinking this work one of his best (a judgment in which posterity has coincided) he dedicated it to her. I doubt if he ever knew the truth there is in all we have quoted. If our readers think otherwise, so much the better, for a halo of truth will help to musical enjoyment for many many persons.

In this connection, we have concluded to reinstate two portraits of Beethoven, first published by us four years ago. The larger picture is a very good reproduction of a portrait by C. Jaeger, and one which we have reason to believe has been idealized into a sort of feminine beauty. The smaller one, which is a contemporary, does not represent him as possessing. The smaller one (see next page) is after a sketch by Lyser, which Beethoven's friends called a striking likeness. It has the look of rough independence and of a man who was not at all his well-known characteristic, the appearance of a man who is energetic, busy, and quite careless of appearance.

EXAGGERATED EXPRESSION.

NOTHING is more inartistic than affectation, more especially when it takes the form of exaggerated expression, as it so frequently does. It is, however, becoming so common a fault, says the *Musical Herald*, that teachers would do well to point out to their pupils the importance of thoroughly familiarizing themselves with the varied characteristics of each leading school of composition; for by such means alone can a satisfactory "reading" of a standard work be insured.

The aesthetic movement, which has recently spread over the world of art like a monstrous tidal wave, has given an impetus to the romantic school, as opposed to the school of classicism of the earlier composers; and this has certainly tended in more than one instance to produce unsatisfactory results. The adoption of the *tempo rubato*, and starting the effects of long and short pauses, necessary in the case of many compositions of the period, in order to conceal their lack of innate musical worth; such methods applied to the works of Bach, and others of his school, have utterly pervert their meaning. Yet it is no exaggeration to affirm that solo pianists of the highest pretensions do hesitate thus to do justice to the memory of this giant of the past.

Even in dealing with the compositions of Chopin, which may be regarded as the most perfect specimens of the modern imaginative school, maudlin sentimentality too often takes the place of real poetic refinement. Musical effeminacy should be strenuously discouraged, as it is one of the highest interests of the most noble of the arts. That versatility is by no means a universal gift; but a comprehension of the distinguishing traits of each of the accepted schools of art can be gained by an educational process, and the acquirement of such knowledge will, at all events, enable the student to avoid the glaring inconsistencies that too often disgrace the interpretation of classical compositions.

The performer should ever bear in mind that he is simply the vehicle by means of which the composer is brought *en rapport* with his audience; and, if he desires to be recognized as an artist, he must be faithful to the trust reposed in him, and seek to merge entirely his own individuality in that of the author.

By such means, he will incur but little risk of falling a victim to the besetting sin of the present musical age.—exaggerated expression.



BEETHOVEN. [After Jaeger.]

which Liszt, looking forward to the following thundering *Finale*, calls a blossom between two abysses. I must, however, openly confess that to me this *Allegretto* always seems out of place in this connection. It is too light, too airy, too delicate, too fresh and ten and of its prevailing humor. Is this really Beethoven's own, original style? Does not the minutest, in the style of Haydn and Mozart, come to the fore? And is it not the very nature of the movement always puts me in a mood, which seems like the result of an entirely different condition of feeling. I am suddenly thrown out of the poetical magic of the *Allegro*, out of a deeper soil-region, and I am, so to speak, brought back to the surface, and I feel myself almost offended. I may be deceived, and hence will not endeavor to spoil any one's enjoyment of this *Allegretto*, but, for me, it is

Thus talk the learned commentators upon Beethoven's sonatas. A humbler pen wrote a story of Beethoven's having heard a blind maiden play one of his compositions, one moonlight night, entering the house unasked and improvising the sonata now





# SONATA QUASI UNA FANTASIA.

(Op. 27 No 2 Cis moll.)



L. van Beethoven.

Adagio sostenuto. ♩ - 52.

*sempre pp* *simili.* *A* 4 5  
5 2 3 4  
*una corda (with soft Pedal)* *release soft Pedal*  
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Use the Pedal precisely as indicated.

4 5 5 2 3 4 5 4 3 1 2 3 4 5 6 7 8 9 10 11 12  
*una corda.* *with soft Pedal.*  
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

or thus!

4 5 3 1 2 3 4 5 6 7 8 9 10 11 12  
*release soft Pedal.*  
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*A* *una corda.* *with soft Pedal.*  
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

**A** The upper voice, being the melody, demands a more energetic touch than the accompanying triplet figure, so as to avoid the impression of a doubling of the melody by the first note of the triplets in the lower octave.

**A** Es ist klar, dass die Oberstimme als Gesangspartei einen nachdrücklicheren Anschlag erheischt, als die begleitende Triolenfigur, und die erste Note der letzteren nie den Eindruck einer Verdoppelung der Melodie in der unteren Oktave hervorbringen darf.

*marcato ma sempre*  $\text{p}$

*release soft Pedal.*

*CTES.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*dimin.*

*p una corda.*

*with soft Pedal.*

*p*

*il basso sempre ten.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*p*

*release soft Pedal.*

*p*

*CTES.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*dim.*

*espress.*

*p*

*mf*

*dim. una corda*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*piu. marcato del principio.*

*poco riten.*

*a tempo.*

*release soft Pedal.*

*p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

A) The notes with a small stroke above them may be dwelt upon so that they may have the effect of sus-

pensions, for example.

Moreover, it is recommended that, throughout this movement, the essential qualities of the middle voices be extracted therefrom in accordance with the laws of euphony and of the proper succession of the modula- 835 - 16

A) Die mit einem kleinen Querstrich bezeichneten Noten eignen sich zu längerem Verweilen, so dass sie Vor-

haltsbedeutung empfangen, z. B. wie überhaupt eine Ausbeutung der Mittelstimmen gemäss den Gesetzen des Wohlklanges und der Modulationenfolge im ganzen Stücke anempföhlen wird.



Allegretto. { von Bülow. ♩. - 56.  
Moscheles. ♩. - 76.



**Trio.**

A) Preference is given by most artists to the tempo indicated by Moscheles.

A) Moscheles Metronome-Bezeichnung wird von den meisten Künstlern vorgezogen.

The musical score consists of four systems of staves. The first system shows a piano introduction with dynamics *pp* and *sp*. The second system includes *cres.*, *p*, *pp*, *dolce*, and *p*. The third system features *p*, *mf*, *p*, *mf*, *p*, and *sf*. The fourth system includes *espress.*, *cres.*, *sf*, *p*, *p*, *sf*, *riten.*, *a tempo.*, *poco*, and *riten.*. The piece concludes with a *poco* marking and a *riten.* marking.

The immediate following of the Finale is just as indispensable for the general effect as in the first two movements.

Unmittelbarer Anschluss des Finale ist für die Gesamtwirkung ebenso unerlässlich als bei den ersten beiden Sätzen.





The musical score is written for piano and consists of four systems of staves. The first system is marked 'agitato.' and 'ff'. The second system is marked 'p cren.'. The third system is marked 'p cren.'. The fourth system is marked 'cresc.' and 'enpress.'. The score includes various musical notations such as notes, rests, and dynamic markings.

A) It is self evident that a hammering in strict time of these passionate eighths would be incorrect in an aesthetic sense. The rhythmic significance (due to syncopation) of the second eighth demands that the first half of the bar be slightly retarded and the last half correspondingly accelerated. In this way strict time is preserved as to the whole while due consideration is had to the psychological agitation.

B) This melodious phrase demanding a very feeling interpretation should be played thus:



A) Es versteht sich von selbst, dass ein taktmässiges Herunterhämmern in dieser 'leidenschaftlichen' Achtel im ästhetischen Sinne inkorrekt sein würde. Indem man die erste Hälfte des Taktes, wozu namentlich die besondere rhythmische Bedeutung des zweiten Achtels auffordert, gewichtiger (somit freier) spielt, und die zweite Hälfte ein wenig beschleunigt, wird sowohl die Takteinheit als solche gewahrt, als auch der psychischen Erregtheit die gebührende Rücksicht gewährt.

B) Eigentlich ist die eben überaus ruhigen Vortrag für derinde melodische Phrase wohl so zu verstehen: also langathmiger, als sie notirt ist.



*non troppo legato.*

*p cres.....*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*B)*

*f p* *f p* *sf p*

Ped. \* Ped. \*

*or thus.*

*p* *sf p* *sf p* *sf p*

Ped. \* Ped. \*

*f* *p* *express.*

*f* *p* *express.*

Ped. \*

A) The literal execution is:

B) In the repetition prescribed by custom we perceive a chilling tautology.

C) The moving passage is to be played here, as also four bars later throughout without accent in the right hand. Only in more important modulations as for example the transition from F sharp minor to G major and back can individual characteristic intervals be made a little more prominent. A change of the passage into an uncertain *Tre. moto* is, of course, forbidden.

A) Die wörtliche Ausführung ist:

B) In der gewohnheitsmässig vorgeschriebenen Wiederholung des ersten Theiles erkennen wir einen kältende Tautologie.

C) Die Bewegungsfigur ist hier wie vier Takte später, in der rechten Hand durchaus accentlos zu spielen, nur bei wichtigeren Modulationen z. B. der Ausweichung von Fis moll nach G dur und zurück können einzelne charakteristische Intervalle ein wenig hervorgehoben werden. Eine Verwandlung der Figur in ein unbestimmtes Tremolo verbietet sich andererseits natürlich von selbst.





*tranquillo.*

*p*

Ped. \*

Ped. \*

*rit.* *molto tranquillo.*

*ten. ten.*

*p* *soft Ped.* *release soft Pedal.*

*uila corda.*

*f* *p*

Ped. \*

Ped. \*

Ped. \*

*f* *p*

Ped. \*

Ped. \*

*or thus.*

*f* *p* *f* *p* *f* *f* *f* *dimin.*

Ped. \*

Ped. \*

Ped. \*

*lunga.*

*f* *sf*

Ped. \*

*p* *cres.* *ff* *cres.* *ff*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*orth.*

A) In the analogous passage in the first part this period consists of 4 bars, while here of only 3. There is no reason why the one or other should be altered in favor of a symmetrical pattern. Both are good and a shorter, more concise form is aesthetically justified in repetitions.

A) Bei der analogen Stelle im ersten Theile ist diese Periode viertaktig, während sie hier nur drei Takte einnimmt. Es liegt kein Grund vor, dass Eine oder Andere zu Gunsten gleichmässigen Zuschnittes abzuändern. Beides ist gut, und knappere, concisere Gestaltung bei Wiederholungen ästhetisch gerechtfertigt.



First system of musical notation. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The system includes dynamic markings *ff* and *f*, and a pedal point marked with a star and the word "Ped.".



Second system of musical notation. The right hand continues the melodic line with various articulations. The left hand maintains the eighth-note accompaniment. Dynamics include *p* and *p cres.*. A pedal point is marked with a star and "Ped.".



Third system of musical notation. The right hand features more complex rhythmic patterns. Dynamics include *f p cres.* and *f p*. Pedal points are marked with stars and "Ped.".



Fourth system of musical notation. The right hand has a more melodic, flowing line. Dynamics include *decres.* and *p*. The tempo/mood instruction "piu tranquillo. espress." is written above the staff. Pedal points are marked with stars and "Ped.".



Fifth system of musical notation. The right hand plays a series of chords and single notes. The left hand continues the eighth-note accompaniment. The system concludes with multiple pedal points marked with stars and "Ped.".

*animato.* *Tempo I.*

*pp cres.* *fp non legato.*

*Pod.* \* *Pod.* \* *Pod.* \*

*sfz p* *sfz p*

*Pod.* \* *Pod.* \*

*As performed by Rubinstein.*

*ff sfz strepitoso.* *poco riten.* *A*

*ff in tempo ma strepitoso.* *ff*

*Pod.* \* *Pod.* \* *Pod.* \*

*pp* *1 4 2 4*

*espress, ma non troppo appassionato.*

*Pod.* \* *Pod.* \*

A) The second pause may be held longer than the preceding. A slight rest must also take place before the repetition of the second chief motive, and this on both acoustic and aesthetic grounds. This is indicated by the  $\frown$  above the bar line.

A) Diese zweite Fermate darf noch länger gehalten werden als die vorhergehende. Ferner muss vor dem Wiederbeginn des zweiten Hauptmotivs eine kurze Pause eintreten, aus akustischen Rücksichten, abgesehen von ästhetischen, welche durch  $\frown$  über dem Taktstriche angedeutet ist.

*dolente.*

*ten.*

*ten.*

*fres. agitato.*

*rigoroso.*

*piu. f*

*r.h.*

*l.h.*

4) There is no impiety in strengthening the accent placed on the fourth quarter by adding chords to the left hand; according to the analogy of D minor Sonata Op. 31. N° 2, first movement it is not even contrary to the letter of the composer.

4) In der Verstärkung eines nach Analogie der D moll Sonate Op. 31. N° 2, erster Satz, dem vierten Viertel ertheilten Accentes durch Accordgriffe der linken Hand liegt keine Impietät, auch nicht gegen den Buchstaben des Tondichters.

To achieve a climax of *fff* on the trill, the half note should be trilled with both hands.

As performed  
by Rubinstein.

The first system of the musical score shows a piano introduction. It begins with a trill on a half note, marked with a forte dynamic. The trill is performed with both hands. The score includes fingerings (1, 2, 3, 4, 5) and a decrescendo marking. The tempo is marked 'Tempo I ma tranquillo'.

The second system of the musical score continues the piano introduction. It features a trill on a half note, marked with a forte dynamic. The score includes fingerings (1, 2, 3, 4, 5) and a decrescendo marking. The tempo is marked 'Tempo I ma tranquillo'.

The third system of the musical score continues the piano introduction. It features a trill on a half note, marked with a forte dynamic. The score includes fingerings (1, 2, 3, 4, 5) and a decrescendo marking. The tempo is marked 'Tempo I ma tranquillo'.

The fourth system of the musical score continues the piano introduction. It features a trill on a half note, marked with a forte dynamic. The score includes fingerings (1, 2, 3, 4, 5) and a decrescendo marking. The tempo is marked 'Tempo I ma tranquillo'.

A) The Editor executes this cadence rhythmically in the following manner by which the necessary *Ritardando* follows as of course.

The fifth system of the musical score continues the piano introduction. It features a trill on a half note, marked with a forte dynamic. The score includes fingerings (1, 2, 3, 4, 5) and a decrescendo marking. The tempo is marked 'Tempo I ma tranquillo'.

B) Adagio: twice as slow as the *Presto* movement, but not more.

C) A *Crescendo* must be avoided in the preceding bar! The *forte* must come in very suddenly. In this manner we once again obtain a miniature picture of the chief motives; the deep melancholy of the *Adagio*, the wild despair of the *Finale*.

A) Der Herausgeber führt diese Cadenz rhythmisch folgendermaßen aus, wodurch sich das nothwendige *Ritardando* von selbst ergibt.

The sixth system of the musical score continues the piano introduction. It features a trill on a half note, marked with a forte dynamic. The score includes fingerings (1, 2, 3, 4, 5) and a decrescendo marking. The tempo is marked 'Tempo I ma tranquillo'.

B) Adagio: doppelt so langsam als die *Presto* bewegung, nicht langsamer.

C) Man vermeide ein *Crescendo* in den vorhergehende Takt. Das *For* muss plötzlich eintreten, oder wir im Kleinen noch einmal das Bild der Hauptsätze erkennen, die tiefe Schwermuth des *Adagio*, die wilde Verzweiflung des *Finale*.

# SLUMBER SONG.

Poem by L. A. Mc. Gaffey.

Music by E. R. Kroeger.

Andante  $\text{♩} = 100$ .

Fly swift a way, fly swift a way, sweet day,-----

*Con espressione.*

Speed the slow flight of thy de - scen - ding sun..... Fold ti - red

hands a - bove a ti - red heart, And say, sad soul, thine earthly tasks are



done. .... Come, angel of the night, thy vi - gil keep, For I am

*una corda.*  
with soft Pedal.

wea - ry of the world, and I would sleep.

*dolcissimo.*

2. Hushed is the whir of home returning wings, .....  
3. Thou'rt flown, sweet day, and fair'er shores than this .....

The summer stars through mystic spa - ces glow, .....  
Greet thee with smiles and mu - sic by the dawn, .....

*con espressione.*

The rose tree bends her dew be - sprink - led head And drops her  
While my pale world in si - lent sha - dow wrapped, A cold and



blos - soms when the west winds blow. .... Blow soft and low, O  
wan - ing moon looks down up - on. Go not, sad moon, thy

*una corda.*

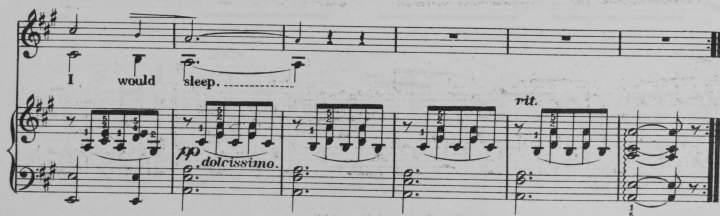


wind, thy vi - gil keep, For I am wea - ry of the world, and  
lone - ly vi - gil keep,



I would sleep. ....

*rit.*  
*pp. dolcissimo.*



# MENUET CÉLÈBRE.

( de Boccherini.)

Carl Sidus. Op. 121.

Moderato. ♩ - 88.

The musical score is written for piano and bass. It begins with a tempo marking of 'Moderato' and a metronome indication of 88 beats per minute. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into five systems. The first system starts with a piano (pp) marking. The second system includes first and second endings, with a mezzo-forte (mf) marking. The third system continues the melody and accompaniment. The fourth system also features first and second endings. The score concludes with a 'FINE.' marking and a final cadence. Fingerings and articulation marks are indicated throughout the piece.



Repeat from the beginning to Fine.

# SPINNERLIED.

Gustav Hollaender.

*Andante quasi Allegretto ♩. = 88. Cantabile.  
legato.*

*Ad sempre.*

*Ped.* *f. Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

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First system of musical notation, measures 1-5. Treble and bass staves with complex fingerings and pedaling.

Second system of musical notation, measures 6-10. Includes tempo markings *un poco ritard.* and *a tempo.*

Third system of musical notation, measures 11-15. Continuation of the piece with various fingerings.

Fourth system of musical notation, measures 16-20. Continuation of the piece with various fingerings.

Fifth system of musical notation, measures 21-25. Continuation of the piece with various fingerings.

**FINALE.**

Sixth system of musical notation, measures 26-30. Final section of the piece.

Handwritten musical score, first system. Treble and bass staves. Fingerings: 1 2 3 4, 2 3 4 1, 3 4 1 2, 4 1 2 3, 1 2 3 4, 2 3 4 1, 3 4 1 2, 4 1 2 3. Pedal markings: Ped. \*.

Handwritten musical score, second system. Treble and bass staves. Fingerings: 1 2 3 4, 2 3 4 1, 3 4 1 2, 4 1 2 3, 1 2 3 4, 2 3 4 1, 3 4 1 2, 4 1 2 3. Pedal markings: Ped. \*.

Handwritten musical score, third system. Treble and bass staves. Fingerings: 1 2 3 4, 2 3 4 1, 3 4 1 2, 4 1 2 3, 1 2 3 4, 2 3 4 1, 3 4 1 2, 4 1 2 3. Pedal markings: Ped. \*.

Handwritten musical score, fourth system. Treble and bass staves. Fingerings: 1 2 3 4, 2 3 4 1, 3 4 1 2, 4 1 2 3, 1 2 3 4, 2 3 4 1, 3 4 1 2, 4 1 2 3. Pedal markings: Ped. \*.

Handwritten musical score, fifth system. Treble and bass staves. Fingerings: 1 2 3 4, 2 3 4 1, 3 4 1 2, 4 1 2 3, 1 2 3 4, 2 3 4 1, 3 4 1 2, 4 1 2 3. Pedal markings: Ped. \*.

Handwritten musical score, sixth system. Treble and bass staves. Fingerings: 1 2 3 4, 2 3 4 1, 3 4 1 2, 4 1 2 3, 1 2 3 4, 2 3 4 1, 3 4 1 2, 4 1 2 3. Pedal markings: Ped. \*.

Handwritten musical score, seventh system. Treble and bass staves. Fingerings: 1 2 3 4, 2 3 4 1, 3 4 1 2, 4 1 2 3, 1 2 3 4, 2 3 4 1, 3 4 1 2, 4 1 2 3. Pedal markings: Ped. \*.



## TRADE NOTES.

MESSRS. J. & C. FISCHER write us: "Business since the late labor troubles, in the piano trade has been very fair, considering the season of the year, and prospects look good for a large fall trade, if things are not much disturbed by drought in mahogany and walnut are being ordered about as freely as rosewood, which shows the growing taste of the people for more enduring woods."

If you want to know what musicians think of the new Grovstein and Fuller Pianos, write Geo. W. Carter, General Manager of the company. Read what a well known Boston authority says about them:

BOSTON, April 12, 1886.

FRANK CARTER:—I have seen your magnificent table made by the "Grovstein & Fuller Piano Co." They are well made instruments. You may send me one for my use at "My Home." Also one to "Madam Stuesse," Boston, Mass. I find them very agreeable to the growing taste of the people for volume of tone which is superior to any others I have used.

Yours truly,  
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## HERZ IN SAN FRANCISCO, A. D. 1849.

WAS, in 1849, at San Francisco, then far from being the great city it now is, when I one day was waited on by a deputation of *amateurs*. They came to beg me to play at a little place to which the name of *Venezia* had been given. It was not *Venezia la Bella*; on the contrary, But I had no right to be fastidious in a country in course of formation. I may add that I was promised the receipts in gold dust, after the true Californian fashion. So I accepted the invitation. On arriving from Sacramento at *Venezia*, the evening of the concert, I found the building filled with an audience such as I had never seen before, and shall probably never see again. There was not a woman in the room (perhaps there was not one in all *Venezia*). On the other hand, there was a motley pit of men of all colors and all nations, white, black, yellow, and red; Europeans, Americans, Malaysians, Indians, and Chinese, wholly or half clad in materials of every hue and kind, the red flannel of the inhabitants of the "placer" predominating, however. I advanced boldly on the platform prepared for me. I was greeted with long, sharp whistles, enhanced by vigorous kicking on the floor, that being the way—I do not know if it is now changed—of applauding artists held in very high esteem. Bowing before the flattering storm of whistling and glory-bestowing kicks, I was about to sit down at the piano. What was my amazement, after looking about for it, to see the piano which the piano had been forgotten! There are,

perhaps, cooks skillful enough to make *hareng-out* without *hare*; but I never knew a pianist who could play the piano without a piano. The public saw my embarrassment, and soon understood the cause. Immense roars of laughter resounded from all parts. A facetious gentleman, a Yankee, called to me in English: "Well, sing us something, as you have no piano." At this unexpected but good-humored request, the Chinese, Malaysians, negroes, red-skins, and skins more or less white, writhed with delight on the benches, and all repeated it in chorus. In five or six different languages, and each in his own way, all cried out: "Yes, sing, sing!" I kept my presence of mind. When the mad excitement had calmed down somewhat, I addressed my audience and said: "Is there not among the honorable gentlemen, who have done me the honor of coming to hear me play the piano, any one who knows a person who would lend me such an instrument?" A miner in a red shirt stood up and said: "There is a piano in the house of a Portuguese on the hill, four miles off. I know him. He is a good chap, and if a few fellows with a will choose to come along with me, two hours the piano will be here." These words excited an amount of enthusiasm difficult to describe, and twenty *amateurs* offered to go and fetch the Portuguese's piano, which would have to be carried on their backs. Ten of them set out with the friend of the Portuguese. The public and I chatted in a friendly way about all kinds of things while we were awaiting the arrival of the piano. At last it appeared, carried by the *amateurs*, who were received with a warmth which I leave to the imagination of the reader. It was placed on the platform. But, alas, what a thing it was! An old English instrument of six octaves, three of which were useless. What was to be done? Determined to bear up against my bad fortune, I sat down, with a smile on my lips, before the august but veritable ruin. I did my best, availing myself of all that was available. I played in what would be called a *passable* manner, and achieved such another brilliant success.—HERZ HERZ.

## GOETHE AND BEETHOVEN.

IT is really a remarkable fact that in his memoirs Goethe does not once mention Beethoven's name. The only occasion of reference being made to the master is in a letter addressed to Zelter, director of the Berlin Sing-Academie, for whom Goethe felt esteem, a fact which only his want of musical taste can explain. Here is what he wrote to Zelter from Carlsbad, under date of the 29th September, 1812, that is to say, a few days after the adventure we have narrated.

"At Topitz I made the acquaintance of Beethoven; his talent astonished me prodigiously; unfortunately, he is an untamable being. He considers the world a detestable invention. His point of view is perhaps just, but it is not calculated to render life more tolerable to himself and those with whom he associates. We must, however, excuse and pity him, for he is completely losing his hearing, a misfortune more prejudicial to him as affecting his relations to society than even his deafness. Already very laconic by disposition, he will become still more so through this calamity."

Yet this untamable being, this clown, this booby, could occasionally draw in his claws, as evidenced

by the following charming note to a ten-year-old *virtuoso*, who had written to express her admiration and begging his acceptance of a pocket-book she had embroidered for him:

"My good and dear Emily, my dainty little friend, you have been kept waiting for the answer to your letter. A host of things to be done and my continuous indisposition must be my excuse; my presence, moreover, here, at Topitz, whither I came to set my shattered health right again, proves sufficiently that I am not using a mean evasion."

"Do not test their laurels with a French Haydn, Mozart, or to offer it to me, my dear child; they are a thousand times more worthy of it than I am. As for your pocket-book, I shall preserve it with other tokens of esteem which I have not yet sufficiently deserved."

"Continue to work; do not be content with studying music superficially, but endeavor to penetrate into its secrets. It is worth the effort, for it is art and science alone which can raise us to what is divine."

If you form a wish which I can satisfy, my dear Emily, apply frankly to me; a true artist does not disdain the humble. As he knows, art is infinite and has no limits; in the darkness surrounding him, he feels only too well the enormous distance separating him from his goal. Consequently, while others admire him, he himself grieves and mourns and is not being able to reach those sublime regions where, from afar, he beholds the bright sunshine which is the dream of his genius to conquer."

"Of course I would gladly come and see you, for I prefer begging the hospitality of your modest house than that of any opulent noble, whose heart frequently conceals aught but poverty. If ever I come to H—, in my eyes, men possess no superiority but such as virtue secures them. I love to be among good, honest folk, for then I am happy."

"What would Goethe have said, had he known the above? Would he not have been obliged to confess that the wild beast whom he had beheld springing fiercely about could, if necessary, be very gentle? As for me, when I see Beethoven adopt so kindly a tone, and soften down the thunders of his voice to the most delicate harmony, I fancy I hear *Bottom* claiming the most contrary parts in the cast of "Pyramus and Thisbe." "Let me play the lion, too; I will roar; that it will do any man's heart good to hear me; I will roar that I will make the *Duke* say, 'Let him roar again; let him roar again.' Whereat *Quince* replies: "And you should do it too terribly, you would fright the *Duchess* and the ladies, that they would shrink; and that were enough to hang us all." "O! grant you, friends," rejoins *Bottom*. "If that you should fright the ladies out of their wits, they would have no more discretion but to hang us; but I will aggravate my voice so that I will roar you as gently as any sucking dove; I will roar you an 'twere any nightingale."

At the sixty-first annual Festival of the Lower Rhine, held at Cologne last month, the following were the principal works which obtained the highest honors: "The Ninth Symphony," "Ein feste Burg," Beethoven's Ninth Symphony in B, "The Tannhäuser," Mendelssohn's "A Midsummer Night's Dream," Wagner's "Parsifal." The performances were conducted by Dr. Franz Wüllner, the worthy successor of Cologne of the late Ferdinand Hiller. There was the usual numerous attendance from all parts of Germany and other countries.

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## FISH CHARMED BY MUSIC.

FISH Commissioner Bartlett, of Illinois, has long been under the impression that fish, though they have no perceptible ears, have the faculty of feeling—that is, the sense of touch—so strongly developed as to be able not only to feel noises, but to distinguish by the difference in vibrations of the sound-waves the difference between mere chaotic noise and rhythmic music. It was while reading the story of Orpheus and Eurydice that Colonel Bartlett formed this theory, for, as he said to himself, and reasonably, how why should the fish of the sea come up to hear Orpheus' lyre, though they had never been known to come up to start the greater sound of battles fought on the seashore or on the sea? For many years Colonel Bartlett has been quietly making experiments, and he is now so far advanced in knowledge of the subject as to be able to say without fear of contradiction that no music is more thoroughly appreciated by fish than that of the human voice, nor are the louder tones so attractive to the finny tribes as the lower and sweeter ones. For the benefit of a reporter who recently visited Quincy for the purpose of making inquiry into this subject, Colonel Bartlett invited them in a boat early in the morning before the noise of the day had begun.

"Now," said Colonel Bartlett, handing to the reporter the tube of his aquascope—the wonderful instrument through which the commissioner views submarine scenes—"now, as Mr. W. sings, you watch the actions of the fish."

Mr. W. sang a portion of that delightful old song "Genevieve," and as the low tones of his melodious voice floated down upon the water tiny wavelets could be seen (so powerful is the aquascope) rippling in rhythmic dances towards the bottom of the bay, and as these waves passed over and among the bass, pickerel, pike, crappies, etc., which were moving about in the water, the fish paused as if in listening attitudes, and after remaining each a few seconds in utter motionless-ness, slowly and carefully turned first upon their sides, then broadly on their backs, and thus remained as long as the singing continued. Colonel Bartlett explained this, saying that the underside of a fish, being soft and without the bony scales which protect the back, is more sensitive to the sound waves. After the Commissioner's theory had been very clearly demonstrated he was asked what practical benefit could arise from all his study in this direction.

"That ought to be apparent," said Col. Bartlett. "First, it demonstrates to the fisherman that if he don't catch fish he must be careful that there are no rhythmic sounds within hearing of them. Above all he must not sing. Nor should he cast his hooks in the neighborhood of any mill or machine shop wherein the noise of the engines or machinery is rhythmical, for, as you have seen, when the fish are enjoying the music they will not bite. There is an old saying that swearing men catch no fish. Whoever discovered that might have gone on and developed my theory. The had stopped to think that it is their musical flow makes them attractive to the acute sense of fish."

## PROGRESS OF MODERN FRENCH MUSIC IN AMERICA.

It is modestly take it for granted, says the *American Art Journal*, that, in matters of art at least, New York represents the United States. Moreover, and so long as we have not a definite art of our own, New York, we should say, represents Europe. The general tendency of music and the signs of the times vander can best be predicted from our singers here. The materials furnished in Europe are diffused in our cosmopolitan city. The numbers given in Paris, London, Berlin, St. Petersburg and Milan are added here. From the sum exhibited by our calculators, the result of artistic activity in Europe becomes as clear as fact, as incontrovertible as truth itself; and they, on the other side of the Atlantic, really learn from us who are the winners among the race for fame. From the history of music in New York within a few years, and particularly from the experience of the season just elapsed, our readers will admit with us, what to us has been evident for some time—that French music is fast gaining a supremacy. It has forced itself on the antipathies and school prejudices, and it should indeed be said to the credit of Germans, in whose hands are pretty exclusively held all musical enter-

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" "	11	" "	28
" "	12	" "	Oct. 2
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" "	22	" "	10
Louisville,	" "	" "	11

prices in New York, that the frequent presentation of French works to the public is due to the candid recognition on their part of the facts which the mention. Our conductors apparently share the opinion recently expressed by Von Bülow, that art has no country and belongs to the world at large. This is a praiseworthy liberality calculated to divert monopolism of its worst features.

Is the success of French music to-day one of those temporary advantages that the weaker may gain in any fight, the flickering luminousness of the dying light, the last floating of the drowning body? Is it accidental and due to extraneous causes which, once removed, all will be over; or has French music a natural growth of its own, whose excellent fruitage is but the legitimate result of a healthy development? French music has always been characterized by originality and dramatic expression. That originality was less affected by Italian influence than the music of any other nation, Mozart and Haydn first, and later Meyerbeer, showing stronger Italian traces than Monsigny, Giretry, Berton, Solihien, Anher or Halsey. The decided dramatic expression of French music has, on the contrary, been imitated advantageously by all foreigners. Rossini would never have written *William Tell* had it not been for the French stage, and without the French stage Meyerbeer might never have abandoned his first Italian manner, and given to the world the masterpieces which will immortalize his name. No reflecting mind will deny that, even in the case of Wagner, soloun in Paris and through familiarity with the scenic splendors and mechanical contrivances of the French opera had much to do with the conception of his musical drama, in which scenic and stage effects have more than their full share. As to Wagner's music, the effect of which has been felt throughout the whole world, in France as well as elsewhere, it must be remembered that Berlioz preceded him. Only Berlioz did not carry his theories into the stage. But indirectly the French imitators of Wagner are still the disciples of their great countryman, whose priority and eminence in the revolution, which has brought about the so-called music of the future, should not be ignored and cannot be contested.

Eight or nine years ago Mr. Christiani, of Hamburg, went from New York to Leipzig, to study instrumentation. We heard him say, on his return, that there, in the German Athens, it was universally conceded that the best, most systematic and complete school of composition in the world was the French Conservatory. "We only wonder," he said, "how it is that, with the knowledge which they must have, French musicians do not write more seriously." To which it might have been answered that, original though it was, opera bouffe was certainly a very poor form of originality, but probably the only one fit for a nation enervated by years of rotten imperialism, when it had been impossible for luxurious inactivity to find any form of dramatic expression, just as it was to pass that, under an all-silencing militarism, silly fun and lackadaisical sentimentality were to be the only resources left, nine years later, to the majority of German composers. Solidly rooted in a searching scientific aptitude, that the French have always shown in all fields of knowledge, and to which they owe their superior school of composition, French music has, besides, in its essential and unswerving originality, and more than all, in its power of musical expression, the best requisites for unalloyed progress, and for genuine success, both among the masses and with musicians.

We are glad, moreover, to see by our exchanges that an extraordinary movement in the right direction is taking place in Italy. This we may infer from statistics telling us that in the last nine years 650 new operas were produced there, an average of thirty-six yearly. It would prove, at least, that interest in music is not on the wane. But that which has already inspired in character, we know through Verdi, Bötti, Ponchielli. That it will not be confined to a few composers, and is fast penetrating the public, which, after all, establishes the demand for better goods, we can not have a doubt, when we read of the success of Wagner's operas throughout Italy. *Henry, Trunkhauser, Lohengrin, The Flying Dutchman, The Master-Singer*, have been given to the delight of large audiences, and to the great profit of opera managers. Italian critics are converted to the new style; they are enthusiastic. All these are undoubtedly most-enthusiastic. Indeed, some of our men may see the time when to Italy, the land of song, will along the honor of presenting in a beautiful shape Wagner's theories purified of their earlier defects. We hope that Verdi's *Trago*, which is destined to be produced next January in Milan, will partly realize our dream.

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## MAJOR AND MINOR.

The new theatre at Carlsbad, built at a cost of 400,000 gul-  
den, was opened with Mozart's *Marriage of Figaro*.  
During the forthcoming Bayreuth performances the theatre  
will be illuminated by the electric light.

De Hase, vox liederer will conduct a series of important  
orchestral Concerts at Hamburg during next season.

MADAME CHRISTINE NILSSON will commence what is an-  
nounced to be her last European tour in October next.  
A NEW theatre is being built on the Boulevard Victor Hugo  
at Nice, which will be devoted to the lyrical drama.

THREE thousand light sopranoes are inscribed on the books  
of a La Scala manager, waiting for a chance to be heard.

A COMMEMORATIVE tablet has been placed against the  
house at Coblenz, where Henriette Sonntag, the world famed  
singer, was born.

At Naples a new two-act opera by the Maestro Scarano was  
recently performed with moderate success, bearing the title  
of "*Est Lei?*" (Her He?).

UNDER the nom de theatre of Montiano, a former deputy of  
the Spanish Cortes has made his vocal debut at Madrid,  
in the leading tenor part of "*Lucretia Borgia*."

It is stated that the members of the Russian National Opera  
by Russian composers in the capitals of Europe during  
next winter.

The Russian composer, M. Pierre Tschalkowsky, is just  
now in the French capital, where it is expected he will give  
a series of concerts, including the performance of some of his  
most important works.

MISS AGUSTA HOLMES, the well known Irish composer  
residing in Paris, is just now engaged upon a musical drama  
entitled "*Erin*." The lady has already written a symphonic  
work which she has named "*Irish Legends*."

LIESTER's seventy-sixth birthday is to be celebrated in October  
next, by the newly-founded List-Society of Leipzig by festive  
performances extending over several days and including a  
dramatic representation of "*St. Elizabeth*."

"*The Marriage of the Monk*" is the title of a new opera by  
Herr Klugardt, which will be brought out at the Bayreuth  
Opera. Herr Felix Mosse, of Carlsruhe, is said to be engaged  
upon an operatic work founded upon the same subject.

MERRIS BREITKOPF & HARTL have published a second vol-  
ume of Herr Osterlein's "*Katalog einer Richard Wagner Bibli-  
othek*," containing references to all books, pamphlets, etc.,  
which have appeared concerning the Bayreuth master and  
his works up to the year 1881.

MR. CLARENCE EDDY and his wife, Mrs. Sarah Hershey  
EDDY, announce to their patrons and friends that after the  
present season the Hayreth School of Musical Art will be dis-  
continued in order that they may be able to devote their en-  
tire time to private teaching.

PROFESSOR WILHELM, the eminent violinist, has returned to  
his residence near Wiesbaden, after a most successful concert  
tour in the East. In the concert which he has recently com-  
pleted before the Sultan, at Constantinople, who has con-  
ferred a decoration upon the same subject.

A NEW opera by Heinrich Hofmann, "*Donna Diana*," is to  
be the first novelty at the Royal Opera of Berlin next season.

"Junker Heide," the successful new opera by Herr C.  
Perfall (recently brought out at Munich), is likewise in course  
of preparation at the same Royal establishment.

The following works are to be produced during next season  
by the Berlin Sing-Akademie—viz., Handel's "*Samson*,"  
Bach's "*St. Matthew Passion*," "*Christmas Oratorio*," "*Ascen-  
sion*," and Whittier's "*Fanny's Creation*," "*Kiel's*  
"*Requiem*," and Blumner's "*Palm of Jerusalem*."

The London World, writing as it declares, upon authority  
concerning Verdi's latest work, says: "The libretto of *Otello*  
has been written by Boito after Shakespeare, but the first act  
is left out, and the arrival at Cyprus, Act II, is the beginning of  
the opera. The opera will be given next year at La Scala  
of Milan, with two Frenchmen in the cast (Tallaz and Ma-  
rilli. Where and with whom it will be given in Paris, is not  
decided. At Milan they have decided to place a commemora-  
tion tablet on the Via Andegari, where  
Verdi lived when he originally came from Busset, and com-  
missioner the statue, the first great success of his life. More-  
over, the street Della Casa Rotte will be rechristened Via  
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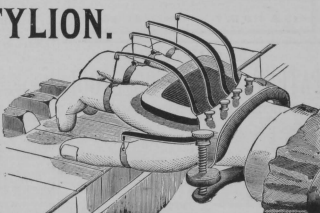
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Mme. JULIE RIVE-KING, the great pianist, closed her five months' tour at Lockport, N. Y., on June 7, when she played to an audience of 1,800 people. Mme. King will open next season at Chickering Hall, and have the assistance of a grand orchestra.

M. GOUNOD, at the request of the directors of the Paris Grand Opera, will most likely write a new operatic work to be brought out in connection with the projected International Exhibition at Paris, in 1889. The story of "*Heloise et Abelard*" is mentioned as the probable subject of the libretto.

EDMUND C. STANTON has already secured the following artists for next season's German opera at the Metropolitan Opera-House: Frau Schroeder-Haufstangl, of the Frankfort Opera-House; Fraulein Alice Martin and Dr. Barth, of the Dresden Opera-House; Herr Zobel, tenor of the Landes Theatre, Prague.

At the Imperial Opera of Vienna the following works, either novelties or newly mounted will be produced during next season—viz.: "Marfa" by Hager, "Le Cid," by Massenet, Goldmark's "Merlin," Lortzing's "Waffenschmied" and "Wildschütz," Weber's "Euryanthe," and Wagner's "Nibelungen" Tetralogy.

ACCORDING to a statement contained in the *Musikalisches Wochenblatt*, Beethoven's entire music appertaining to the occasional piece "Zur Weib des Hauses" (of which the overture only has hitherto been known) has just been discovered at Vienna, together with a number of unpublished compositions by Franz Schubert.

UNDER the title of "*Georges Bizet et son œuvre*," an interesting and elaborate volume on the subject of the composer of "*Carmen*" has just been published at Paris, from the pen of M. Ernest Guiraud. Another valuable French publication recently issued is entitled "*La Voix et le Chant, traite pratique*," by M. J. Faure, the eminent baritone.

LOVERS of Spohr's music will be glad to hear that a hitherto unpublished composition of that master—viz: a spirited "Festmarsch," has just been issued by Herr Paul Voigt, of Cassel, in an arrangement for pianoforte. The march was composed some sixty years since in honor of the marriage of Princess Marie of Hesse with the Duke of Saxe-Meiningen.

The news comes from Rome of Pope Leo XIII. having decided to admit no new soprano and contralto singers, of the type hitherto employed, to the choir of the Sistine Chapel. These ranks are in future to be recruited by boys and female voices. It may not be generally known that this custom, though abolished at the Papal chapel in 1797, under Pius VI, were reinstated by his successor. It was time the world heard the last of this miserable abuse.

At Rouen Cathedral a new oratorio by M. Charles Lenepveu, entitled "Jeanne d'Arc," was performed on the 1st ult., in connection with a festival held in honor of the French heroine, under the auspices of the Archbishop. The orchestra and chorus numbered 400. M. Alexandre Guilmant, the eminent organist, presiding at that instrument. The work created a most favourable impression and is spoken of very highly in French journals.

A SOLEFETY in the line of concerts was given in a chapel at Concord, N. H., the other evening. A screen painted to represent a garden scene got up on the platform. Behind it were potted plants in great profusion. On the screen were painted flowers of heroic size. In the center of each was an opening skillfully covered by a movable covering. Behind these flowers stood singers, male and female, whose faces appeared in the flowers when dorsal solon, dusts, quartets, etc., were sung. The singing flowers were the rose, apple, sunflower, daffodil, pansy, lily, tulip, daisy and butter-cup, and there was also a man in the moon.

ACCORDING to Herr Ferdinand Gumbert's statistical notes, there have been 255 operatic performances at the Berlin Royal Opera during last season (AUGUST, 1883, to June, 1886), no less than thirty of which were devoted to Nessler's "Trompeter von Sakkingen," thirteen to Bizet's "Carmen," and eight to Wagner's "Die Meistersinger." The season was represented by forty-three performances, Mozart by thirteen, Meyerbeer by twelve, Weber by eight, Beethoven and Gluck by seven, Gounod by two, and Spohr only by one. Among the novelities produced during the period in question, the most important was Wagner's "Die Meistersinger," by the composer himself (as "Johann von Lothringen"), by Jönckes.

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"JOHN," inquired the counsel for the witness, casting a fawning glance at the jury: "when you Chinamen take your celestial oath in court, what is done with the chicken after its head is cut off?"

"Some lawjee glet him," replied the witness.—*New York Sun.*

A FATHER'S PRIDE:—A colored man who is pretty well off has had his son educated for the ministry. Last Sunday the galveston Blue-White Colored Tabernacle was crowded to hear the young man preach his first sermon. It was a splendid effort, and the father of the young extorter was as happy as a clown in thirty fatted water. The day after he was asked by a friend how he liked his son's sermon. "How does it like ill? Why dat ar boy preaches like de berry debil himself!"

ORDINARY printing type enables us not only to speak to the intellect of our readers, it enables us to vie, from a distance it is true, with the draftsman. As a proof, see these expressive faces:



A ST. LOUIS musician, copying from the "Frog Opera," has written "Hog Opera," and has dedicated it to Cincinnati. He thought to please the city, but managed to make both it and Chicago mad.—Cincinnati, because it affects to place music above hogs, and Chicago, because the people have more hogs than any other city in the world, and consequently they rightly think that everything hogish should be attributed to them.

INFERRARIO:—"Which opera will you select for your debut?"

TENOR:—"Trentore, act 1st."

IMP:—"What only one act?"

TEN:—"I only know the first act."

IMP:—"Well, how in the devil will you get thro' the opera?"

TEN:—"Oh, that's all right; the public never lets me sing more than one act—brother sings the rest."

IMP:—"Oh!"

"BOB INGERBOLD recently was talking with an old colored woman in Washington upon religious matters.

"Do you really believe, AMITY," said he, "that people are made out of dust?"

"Yes, sah; de Bible says dey is, an' so I b'lieves it."

"But what is done in wet weather, when there is nothing but mud?"

"Den I spects dey make lufduls an' sick truck!"—*Pack.*

"MAMMA, are we all made of dust?"

"Yes, my son."

"I was born in January, wasn't I?"

"Yes, little boy."

"But there ain't any dust in January. The ground is all frozen in January, ain't it?"

"For heaven's sake, Johnny, don't ask so many foolish questions!"

"But I am made of dust, ain't I?"

"Yes, of course."

"Why don't I get muddy inside when I drink water?"

"O, Lord, child, do give me a rest!"—*Texas Siftings.*

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